

NEXT WEEK: "COURAGE" AT THE LITTLE THEATRE; KITTY GORDON AT KEITH'S



TOM McNAUGHTON AND JOSE COLLINS IN "SUZY" AT THE ADELPHI



GEORGE NASH AND GAIL KANE COMING TO THE GARRICK IN "THE MIRACLE MAN"



IT IS a very easy thing to make fun of Billie Burke. It is criminally easy. Even the management can do it. Vide three excerpts from the theatrical dictionary with which her press department has honored the Evening Ledger:

Billieburke. Noun. A girl, on the stage or off, who has reddish hair and gets herself up to look as much like the actress as nature will let her. To billieburke. Verb. To display the cute little mannerisms and kitchiness ways that the actress has made familiar to playgoers.

Billieburkish. Adjective. A "billieburkish" part is one that the average theatre-goer will recognize at once as being admirably suited to Miss Burke—one that she would "simply carry up," as a user of slang would express it. Of course, it is all this "billieburkishness" which tempts the critic to "lay for" a young lady who really does her own job very well indeed, and pleases the public quite extravagantly. Perhaps, as the result of her very earnest young efforts to be amusing, to give the public as rich a personality as she can.

And the public responds. They are getting what they want. "Jerry," for instance, they are seeing a riotous kid of 15 and every one likes a riotous kid of 15, especially with the footholds in a drawing room of "Jerry," at the Broad. There at the back is a great French window. In the left wall is another and smaller window. Between the two at one corner is a stairway leading above, and at the opposite a door to the front of the house. The drawing room is one of those missing links in the architectural world which make theatrical life so hard.

Clifton Crawford's Lost Opportunity. Clifton Crawford confesses to a dead past. A very dead past. In fact, it never was. He almost achieved it a year or two ago, but fate foiled him. In other words, Mr. Crawford ought to have been a member of that rare company that made Weber & Fields' Music Hall what it was; and the nearest he got to it was as a stop-gap in that ill-fated revival two seasons ago when he replaced Jack Norworth (and Nora Baye) at the theatre that Weber & Fields tried to make another music hall.

These Strange Librettists. Librettists are a curious breed. Vanity walks with incompetence in most of them. They can't turn out a really amusing intrigue; if they could they'd write faces and make more money. All the same a great many of them take themselves so seriously—Mr. Crawford has found this true in America as well as England—that a comedian needs a sworn permit to change any of the verbiage for something better. In the light of the sort of thing that makes the average musical comedy book,

Songs Without Tunes. Where are the tunes of yesterday? The operetta haven't got them—"The Peasant Girl," for example. And yet these pieces are just as delightful for all that. Perhaps they are much more interesting because of the fact that the score isn't hanging itself at the audience's heads with hand-made melodies. The beauty of such orchestration as Mr. Nedba's in "The Peasant Girl," is instantly apparent. Its richness takes quick hold of the ear. The luxuriant variety of measure and voice satisfies a craving for movement and feeling that one-finger tunes never touch.

Sometimes these continental composers give us melodies as well—"The Merry Widow" and "Sari," for example. Not even, of course, in "The Peasant Girl" are they quite lacking. But the emphasis is mainly on something else, and on something just as interesting. The crowd at the Lyric isn't whistling—not for a day or two, when the melodies sink in—but they are enjoying themselves just the same.

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Among Willie Collier, De Wolf Hopper, David Wardfield, Pete Daley and Fay Templeton he would have shone for just that quality of the impromptu which modern comedians so often lack. Lillian Russell was always on the edge of a nervous collapse when she found herself on the stage alone with Pete Daley, the possible victim of any question "not in



BILLIE BURKE IN "JERRY" AT THE BROAD



KITTY GORDON AT KEITH'S

It is a little hard to understand the pertinacity with which jokesmiths and writers of so-called "lyrics" cling to the ignominy of having their names on the program. Charles Klein made the dramatization of "Potash and Perlmutter"—a good piece of work, too—yet his name doesn't decorate the first page of the Garrick's program. Over at the Lyric, oh, how different! After the names of the man who wrote the original libretto, the man who translated it and the man who did over the songs, comes the announcement that Harold Atteridge wrote the verses for additional numbers. Who on earth—besides Mr. Atteridge—cares?

Chauncey Olcott Towns

Among theatrical business men there has grown up a very expressive term—"the Olcott route." For a score of seasons, since Chauncey Olcott first returned to this country after his two years in London with Sir Charles Wyndom, Olcott has played a certain route each season. This route is looked for him at least a year in advance and is always the same. Each season Mr. Olcott rehearses his company at his beautiful "Unicarra Cottage" home at Saratoga, and plays a night there at the "town hall," the name which still clings to the old theatre at the Springs. From Saratoga he jumps West for a fortnight in St. Paul and Minneapolis for the State fair weeks. Then he goes to Milwaukee for the Wisconsin State Fair. Omaha and Kansas City come next, and Thanksgiving week finds him at Detroit, where he has played the same week for many years. Rochester and Syracuse and the larger cities in Northern New York see him always before Christmas, and for the holidays he goes to the Walnut Street Theatre in Philadelphia.

An extended engagement at the Grand Opera House in New York before Lent and an after Easter engagement of four weeks in Chicago are regular features of the tour. Usually Mr. Olcott gives his company a couple of weeks rest after Chicago and then goes directly from Chicago to Salt Lake City, where he starts a tour of the Pacific coast, which lasts well into July.

THE PLAYWRIGHT'S PROBLEM

Last acts are troublesome things. The history of playwriting is a succession of feeble pictures of dramatists tearing their hair in their efforts to evolve a finale both natural as a product of the acts preceding and in itself dramatically effective and interesting—New York Times.



LITTLE THEATRE—"Courage," with Mrs. Jay's excellent company. An brilliant play by A. M. Richardson, an English playwright, produced here for the first time on any stage. It deals with the present conflict in an antagonistic manner showing the tragedy and misery of war and belittling its glories.

CONTINUING. BROAD—"Jerry," with Miss Billie Burke. Recording the descent of an obstreperous young lady from Chicago upon a quiet Philadelphia suburb. By various wiles, including pink palms and manish riding breeches, she wins a bashful husband—from her aunt. Amusing. ADELPHI—"Suzi," with Jose Collins and Tom McNaughton and an excellent cast. A musical comedy of Viennese origin. More tuneful than brilliant, but well acted and pleasing. The story concerns the courting of a young prima donna by the son of a colonel of hussars. Last week. FORREST—"Ben-Hur." The familiar spectacle of the persecuted Jew, from Lew Wallace's novel. The chariot race remains its "big scene." Richard Butler leads in acting honors. Last week.

GARRICK—"Potash and Perlmutter." Montagu Glass' popular stories of the "rolling trade" made over into the season's most heartily amusing comedy. Last week. LYRIC—"The Peasant Girl," with Emma Trentini and Clifton Crawford. A Continental operetta recording the capture of a "milk-fed tenor" and "chickenhawk" by Miss Trentini. The music is excellent and Mr. Crawford most amusing. Last week.

WALNUT—"The Heart of Paddy Whack," with Chauncey Olcott. A new Irish comedy by Rachel Crothers, in which Mr. Olcott plays a country lawyer, who falls heir to a young and bewitching ward. Attempting to marry her off to the proper young man, he finds himself in cupid's snare. Last week. VAUDEVILLE.

KEITH'S—Kitty Gordon in "The Playwright's Problem." Flo Irwin in "The Lady of the Forest," by Edgar Allen Woolf; Marie Nordstrom in "Bits of Acting"; Richard Havemann's "Kings of the Forest," animal act; Harry Breen, singing comedian; Angelo Patricolo, pianist; the Mayako Sisters, Japanese acrobats and singers; Correlli and Gillette, acrobats; Paul Sundberg and Angela Renee, dancers, and Heist-Selig News.

GRAND—"Making the Movies," a travesty by the Van and Carrie Every Players; Stravits and Stratton, musicians; Val Trainor and Miss Helen in "Be Happy"; Hasey Moran with the lazees, Lewis and Norton; the La France Brothers, equilibrists, in "The Upside-down Family."

GLOBE—Harry Rapp in "The Boyer From Pittsburgh"; Kaufman Brothers, comedians; Dolly and Mack, the musicians; Cooper and Ricardo in song and comedy; Sutton, McIntyre and Sutton in "The Pumpkin Girl"; Gibson and Dyanth in "The Girl From Utah"; Valde Trio and the "Loop the Loop Dogs."

AMERICAN—"The Little Lost Sister," the familiar play of "white slavery." JANUARY 18. BROAD—"The Legend of Leonora" and "The Ladies' Shakespeare," with Made Adams. Two typical Berlin plays. The first and more substantial deals with the amazing mock trial of a lady who was supposed to have thrown a passenger out of a moving train because he threatened her child's health with open windows. The second is a little burlesque of "The Taming of the Shrew."

FORREST—"The Girl From Utah," with Julia Sanderson, Donald Brian and Joseph Hawthorne. Paul Rubens' English musical comedy of Mormons, set in a youth in London. Well sung and acted. Produced in New York early this season.

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